

PER5: Caine, Michael

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# A New Hero for Spy Movie Fans

By WANDA HALE

**"THE IPCRESS File,"** being released here by Universal Pictures at the Coronet Theatre, tentatively July 28, may well be competition for the James Bond thrillers. The producer of the British spy melodrama is Harry Saltzman, who, with Albert R. Broccoli, made "Dr. No," "From Russia With Love" and the box-office history maker, "Goldfinger."

Saltzman was a producer of vast experience here and abroad before he and Broccoli put Ian Fleming's high-powered operator 007 into whirlwind motion on the



Michael Caine  
 Closeup of new spy hero.

screen. He prefers, he says, dealing with spies, because they are more interesting, more exciting and less ethical than other male characters he has worked with. For example, the maladjusted Jimmy Porter in "Look Back in Anger" and the emotionally immature Arthur in "Saturday Night and Sunday Morning."

## New Star Rises

About "The Ipcress File," based on Len Deighton's best-seller, Saltzman says, "This is a spy thriller that's different—it's real. The file contains the soundest story of international espionage ever written, involving scientists, petty crooks, heads of state and professional killers."

And speaking of the film's star, Michael Caine, the producer says,

"Michael has the animal magnetism of Peter O'Toole and Albert Finney and is better looking than either. This is his first starring role and he won't go backward."

Saltzman refrains from comparing his new star to Sean Connery (James Bond), who is better looking than either O'Toole or Albert Finney and has more animal magnetism than both put together. But Saltzman likes Caine's portrayal of Henry Palmer, the reluctant spy, so well he signed him for 11 films in five years. (Palmer was a sergeant in the British army when he was pressed into service as a spy.)

We here haven't seen much of Caine yet, except in a few minor roles, the most outstanding of which was the handsome British officer in Stanley Baker's fine war drama, "Zulu." Here is some interesting information on him.

## Up From Poverty

Caine, a Cockney, was born in Old Kent Road, lived and was brought up in this rough quarter of London, known as the Elephant and Castle. "It was knowledge of



Harry Saltzman  
 Spy film producer.

poverty," he says, "that made me decide to be rich. I decided I'd get there as an actor."

"My first job was as assistant stage manager, a more beautiful name for the odd-job boy at the theatre earning 50 bob a week. I took it in all hopes of one day earning £500 a week. It was fear that drove me on. The only one who had faith in me was my mother. She gave me £300 she had saved as an office cleaner at night to take dramatic lessons."

Now Caine lives in an elegant mews cottage near Marble Arch. "Very posh," he says, "and I look back at my 10-year journey that taught me a lot, including something of women, more of men, even more of acting, and most of all of life."

There was that early period, before Caine made it by repertory, television and screen, when he was betwixt and between like a famous fictional Cockney, Eliza Doolittle ("My Fair Lady"). He says, "Whenever I went home, all I got from the neighbors was derision. I decided to cut myself off from them. But then I fell into two camps."

## Tune Has Changed

"As far as my fellow actors were concerned, I was a Cockney who wasn't worth his light, anyway. So, for six years, I had no friends on one side, no friends on the other, because I couldn't make it either way. Now they say in Old Kent Road, 'Mike's knocked 'em flat. Like the old music hall song. He's knocked 'em flat in Old Kent Road.'"

Sue Lloyd—a ballet dancer, chorus girl and high fashion model before she took dramatic lessons from Jeff Corey and became an actress—is the girl picked from 25 beauties to play Caine's leading lady. In featured male roles are Nigel Green and Guy Doleman. Sidney J. Furie directed.

"The Ipcress File" was made at Pinewood Studio and right in the

heart of London though no one knew about it. "It was," says executive producer, Charles Hashner, "an operation almost as secretive as something out of an espionage film."

"It was essential to be secretive for fear of production being held up by sightseers and autograph hunters. Hundreds of people passed the two drab looking houses where we were filming and little realized what was going on behind the facades."